

Choral Union

Saturday, May 18, 2018 at 8pm

Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication and the Department of Music present

Choral Union

Richard Nance, *conductor*

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the performance.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Missa Brevis.....James MacMillan (b. 1959)

Semi-Chorus (Gloria):

Melissa Dier, Jennifer Gorham, Richelle Scanlan, *sopranos*
Jamie Lindberg, Cindy Luebke, Faith Ockwell, Alison Shane, *altos*
John Ockwell, Nick Pharris, *tenors*
Franklin Hiden, Joshua Luebke, Peter Seto, *basses*

1. Kyrie

Lord have mercy. Christ have mercy. Lord have mercy.

2. Gloria

*Glory to God in the highest.
And on earth peace to all those of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you
according to your great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Who takes away the sins of the world,*

*have mercy upon us.
Who takes away the sins of the world,
receive our prayer.
Who sits at the right hand of the Father,
have mercy upon us.
For You alone are holy,
You alone are the Lord.
You alone are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.*

3. Sanctus

*Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.*

4. Agnus Dei

*Lamb of God,
who takes away the sins of the world,
have mercy upon us.
Lamb of God,
who takes away the sins of the world,*

*have mercy upon us.
Lamb of God,
who takes away he sins of the world,
Grant us peace.*

The Miracle of the SpringBob Chilcott (b. 1955)

Jackie Velasco and Emily Shane, *percussion*

1. **Where water waits**
2. **The source of the spring** (Melissa Dier and Jamie Lindberg, *soloists*)
3. **To sing of water**
4. **The desert**
5. **The voice of water**

The White BirdsEric William Barnum (b. 1979)

INTERMISSION

Canciones por Las Americas.....Sid Robinovitch (b. 1942)

Amy Onstot, *piano*

1. Noche de Lluvia

*Wait, do not sleep.
Listen to what the wind is saying
And to what the water says tapping
With little fingers upon the window panes.*

*All my heart is listening
To hear the enchanted sister
Who has seen the sun,
And now comes down, buoyant and gay.*

*Let us listen to the rhythm of the rain.
Cradle between my breasts*

*Your silent forehead.
I will feel the beating of your temples,
Throbbing and warm.
How gay the waving wheat will be!*

*How eagerly the grass will thrive!
What diamonds will cluster now
In the deep branches of the pines!
Wait, do not sleep.
Tonight the two of us are a world,
Isolated by wind and rain
In the warmth of a bedroom.*

2. Sensemayá

*The snake has eyes made of glass;
The snake comes
and wraps himself around a stick.
The snake walks without feet;
The snake hides in the grass.
The snake walking without feet,
He hides in the grass.*

*Sensemaya!
Sensemaya with those eyes;
Sensemaya with that tongue;
Sensemaya with that mouth.*

*A dead snake can't eat;
A dead snake can't hiss;
A dead snake can't breathe.
Let him have it with the hatchet and he's dead;
Don't do it with your foot or he'll bit you!*

*A dead snake can't look,
Can't drink,
Can't bite!
A dead snake can't move.*

Sensemaya, Sensemaya, He's dead!

AlleluiaEric Whitacre (b. 1970)

Christina Nelson, *soprano*

1. Give Me The Splendid, Silent Sun
2. Keep Your Splendid, Silent Sun

Program Notes

MacMillan: Missa Brevis

James MacMillan has been called the pre-eminent Scottish composer of his generation. His choral works are infused with rhythmic excitement, emotional power and spiritual meditation, and Scottish folk song influences often can be heard in his writing. The *Missa Brevis* was composed in 1977 when MacMillan was just seventeen years of age, but was not published until 2007. Typical of this genre, the lengthy Credo section is omitted in the mass, making it well suited for liturgical use. The music is distinctly medieval in character within a contemporary harmonic context. Imitative polyphony, chordal dialogue between the male and female voices, and efficient statement of the text are all hallmarks of this work.

Chilcott: The Miracle of the Spring (note paraphrased from the score)

This uplifting five-movement work celebrates the pursuit, and eventual discovery of water. Brimming with freshness and vitality, *The Miracle of the Spring* encompasses an array of moods and styles that perfectly convey the essence of Charles Bennett's text, from the relentless rhythmic motifs depicting the parched landscape to the flowing aleatoric fragments suggesting the gushing of the spring. The music is imbued with rich harmonies, infectious rhythms, and unforgettable melodies. Composer Bob Chilcott has been involved with choral music all his life, first as a chorister and then a Choral Scholar at King's College, Cambridge. Later, he sang and composed music for twelve years with the King's Singers. He now enjoys a thriving career as composer and conductor.

Barnum: The White Birds

Many composers have a distinct style and their works can be easily recognized. Eric William Barnum composes with the goal that each piece has its own unique style, closely tied to the story of the text. One hallmark of all his works however is his use of beautiful melody over rich and sometimes unexpected harmonic textures. A choral singer and conductor himself (he currently serves as Director of Choral Activities at the University of Wisconsin – Oshkosh), Barnum's works are meticulously crafted and sing-able. *The White Birds* is a setting of a poem by William Butler Yeats, composed in 2010. Barnum picks out the word "dream" from the lines of the passionate poem and uses it in linear overlapping phrases to underlay the melody and as a unifying device throughout the piece.

Robinovitch: Canciones por Las Americas

Each of the three movements of *Canciones por Las Americas* (we will only perform the first two this evening) reflects a different aspect of Latin American culture. *Noche de Lluvia* is a steamy text by Uruguayan poet Juana de Ibarbourou (1845-1979). Set in the style of a tango, the choral writing is strictly chordal and very linear in nature, aligned with the sensual rhythm of the text. The harmony is lightly jazz in nature. In great contrast, *Sensemayá* is a forceful "chant for killing a snake" set to a poem by Cuban author Nicolás Guillén. The chorus is again set in chordal fashion, this time in violent accent over an agitated accompaniment. Canadian composer Sid Robinovitch studied at Indiana University and the Royal Conservatory in Toronto. Many of his works are rooted in traditional or folk material, and they often have a distinctly contemporary harmonic language.

Whitacre: Alleluia (note from the score)

Born in 1970, Eric Whitacre has become one of the leading voices in contemporary choral composition. His concert works are regularly performed throughout the world. Here he describes the creation of his *Alleluia*:

I'm not an atheist, but I'm not a Christian either, and for my entire career I have resisted setting texts that could be used in a liturgical context. However, after spending the 2010 Michaelmas term at Sidney Sussex College,

Cambridge (England), singing with Dr. David Skinner and his marvelous chapel choir, I began to see the deep wisdom of the liturgy. I found myself suddenly open to the history and beauty of the poetry, and it was the single word *Alleluia* – “praise God” – that most enchanted me. So I transcribed *October*, a work I originally wrote for wind symphony, for a cappella voices, using only that single word.

Bradford: Two Whitman Settings

Barlow Bradford is a distinguished American conductor, composer, arranger, pianist, organist and teacher. He is founder of the award winning Utah Chamber Artists and has worked as music director of the Orchestra at Temple Square in Salt Lake City and associate director of the Mormon Tabernacle Choir. Bradford has also worked for a number of years at the University of Utah, first as director of orchestras and now as director of choral activities. The two settings of texts by Walt Whitman that we will perform this evening were composed in 2010. The poem *Give Me The Splendid, Silent Sun* comes from Whitman’s collection *Drum Taps*, published in 1865. The poem has two stanzas – the first describes a longing for the serenity of the countryside, full of the richness and plenty of life while peaceful and calm. Bradford sets this text in warm, linear fashion, with the chorus singing long sustained lines in rich harmony over a gently rustling piano accompaniment set in triplets. Stanza Two of the poem begins with the line *Keep Your Splendid, Silent Sun*. In stark contrast, the poet suddenly eschews the serenity of the woods in favor of the excitement and chaos of the streets of Manhattan. Bradford’s setting perfectly shifts the mood, filled with chaotic rhythmic patterns in the piano and constantly shifting meters. The choral writing alternates between full voices in jazz-like harmony, and sections of paired voices for variety.

Pacific Lutheran University Choral Union

Richard Nance, *conductor*

Megan Blum, *collaborative pianist*

Soprano

Stephanie Bivins
Sue Byrd
Marissa Castello
Katie Coddington
Melissa Dier
Caryl Puett Dowd
Kathryn Eagle
Anna Kwon
Jennifer Gorham
Christina Nelson
Allison Saager
Richelle Scanlan
Diann Spicer
Jackie Velasco

Alto

Debbie Dion
Nicole Fife
Karen Fulmer
Debbie Hushagen
Kamila Komschlies
Jamie Lindberg
Cindy Luebke
Patti Nance
Faith Ockwell
Becky Purser
Hannah Rausch
Alison Shane
Jane Sparks
Anne Urlie
Maria Valenzuela
Jennifer Woodard

Tenor

Neil Asay
Tom Cameron
Samuel Eagle
Eric Faris
John McGilliard
John Ockwell
Rich Ockwell
Nick Pharris
Roland Robinson
Randy Saager
Bassione Van Soest

Bass

Alan Aplin
James D. Bales, Jr.
Chris Berntsen
Jason Brinker
Mike Byrd
Kevin Davis
Greg Golliet
Franklin M. Hiden
Jim Hushagen
J. Christian Jaeger
Todd Kelley
Frank Lewis
Joshua Luebke
Phil Nesvig
Peter Seto
Larry Wiseman

Spring Events at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

- 2 February, 3pm**
WSMTA 4-Piano Benefit Concert, free admission
- 8 Friday, 8pm**
University Wind Ensemble Homecoming Concert
- 9 Saturday, 7pm**
Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 10 Sunday, 3pm**
Artist Series: Zach Lyman, Trumpet & Paul Tegels, Organ
- 15 Friday, 6pm**
Andrew Cooperstock Piano Masterclass, free admission
- 15 Friday, 8pm**
Artist Series: Andrew Cooperstock and the Piano Works of Bernstein
- 22 Friday, 8pm**
Showcase Concert, free admission
- 26 Tuesday, 8pm**
Regency Series: Camas Wind Quintet, Jennie Lee Hansen Recital Hall
- 27 Wednesday, 8pm**
Evergreen Experimental Music Ensemble, Jennie Lee Hansen Recital Hall

MARCH

- 1 Friday, 3:40pm**
Artist Series: Jennifer Rhyne, Flute & Cameron Bennett, Piano.
Jennie Lee Hansen Recital Hall
- 1 Friday, 6pm**
Artist Series: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall
- 1 Friday, 8pm**
Regency Series: Regency Jazz Ensemble
- 2 Saturday, 8pm**
Artist Series: Gina Gillie & Mark Robbins, Horns
- 3 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Carole Terry, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 6 Wednesday, 8pm**
Regency Series: Regency Voices
- 9 Saturday, 1pm**
Guitar Orchestra and Ensemble, free admission
- 9 Saturday, 5pm**
Artist Series: Guitar Faculty Recital
- 9 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 10 Sunday, 3pm**
University Wind Ensemble
- 10 Sunday, 8pm**
Regency Series: Regency String Quartet, Jennie Lee Hansen Recital Hall
- 12 Tuesday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 2pm**
Musical: *Sweeney Todd*. Eastvold Auditorium, Karen Hille Phillips Center
- 15 Friday, 2pm**
Appalachia Piano Trio Masterclass, free admission
- 15 Friday, 5pm**
Artist Series: Appalachia Piano Trio, free admission
- 16 Sunday, 1pm**
Pan Celebration, free admission
- 19 Tuesday, 8pm**
University Symphony Orchestra: Student Showcase
- 20 Wednesday, 8pm**
Artist Series: Dan Senn, Composer & Sound Artist. Jennie Lee Hansen Recital Hall, free admission
- 21 Thursday, 8pm**
Keyboard Students Recital, free admission

APRIL

- 3 Wednesday, 8pm**
Artist Series: Fan Li and Friends Voice Recital, free admission
- 7 Sunday, 3pm**
Richard D. Moe Organ Recital Series: William Porter, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 8 Monday, 7:15pm**
Cynthia Lawrence & Mark Calkins Voice Masterclass, MBR Room 322, free admission
- 9 Tuesday, 8pm**
University Symphony Orchestra Tour Preview
- 14 Sunday, 3pm**
The Bach Aria Project, free admission
- 16 Tuesday, 1pm**
Daniel Shapiro Piano Masterclass, free admission

APRIL, Cont.

- 16 Tuesday, 8pm**
Early Music Concert, free admission
- 18 Thursday, 6:30pm**
PLUtonic/HERmonic, MBR Amphitheater, free admission
- 24 Wednesday, 8pm**
Keyboard Students Recital, free admission
- 25 Thursday, 8pm**
University Singers and University Men's Chorus, free admission
- 26 Friday, 3:40pm**
Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission
- 26 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 27 Saturday, 3pm**
Piano Recital: Students of Oksana Ejokina, free admission
- 28 Sunday, 3pm**
Regency Series: Lyric Brass Quintet
- 30 Tuesday, 5pm**
Saxophone Quartets and Jazz Combos, AUC Cave, free admission

MAY

- 2 Thursday, 8pm**
University Chorale
- 3 Friday, 8pm**
Steel Pan and Percussion Ensembles, free admission
- 4 Saturday, 3pm**
Sølvvinden Flute Ensemble, free admission
- 4 Tuesday, 5pm**
Guitar Orchestra and Ensemble, free admission
- 5 Sunday, 12pm**
South Sound Saxophone Ensemble, free admission
- 7 Tuesday, 8pm**
University Symphony Orchestra
- 9 Thursday, 8pm**
Keyboard Students, free admission
- 10 Friday, 5pm**
Zonda Student Wind Quintet Recital, free admission
- 11 Saturday, 3pm**
Woodwind Students Recital, free admission
- 11 Saturday, 4:30pm**
Brass Students Recital, free admission
- 12 Sunday, 3pm**
University Wind Ensemble
- 14 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 14 Tuesday, 8pm**
String Kaleidoscope, free admission
- 15 Wednesday, 8pm**
University Concert Band, free admission
- 18 Friday, 4pm**
Forestone Wise Monsen Scholarship Recital, free admission
- 18 Saturday, 3pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
- 18 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 19 Sunday, 3pm**
Composers Forum, free admission
- 19 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 22 Wednesday, 7:30pm**
Artist Series: Fan Li Voice Recital, free admission
- 23 Thursday, 8pm**
Choir of the West Tour Preview

To Order Tickets:

- On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>
On Campus: PLU Concierge Desk (253/535-7411)
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$10 GENERAL; \$5 SENIOR CITIZENS (60+); MILITARY; PLU ALUMNI & PLU COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
<http://www.plu.edu/music/calendar> (updated March 26, 2019)